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he was crying, "I was longing to do the way you were doing." So the Wolf told him, "My brother, it is an easy matter." Old-Man had a long tail too. And the Wolf told him, "You tie a rock to your tail too. You can do it; but do not do it more than four times a day." So Old-Man started off. When he got around the bend, he picked up a rock and tied it to his tail. And he started off singing, "Now the ice should crack." Then the ice began to crack, and the fat began to come out. Then of course he started off. Every now and then he would do the same thing over again. Then, after the fourth time, he said, "I am going to do that the fifth time to see what will happen." Then the rock broke through and fell into the water. The night was so cold that it froze up on him, and he could not pull his tail out; and he lost his tail, and became bob-tailed. And he said, "I see! The rising generation are going to all become bob-tailed." That is the reason we do not have long tails now.

TRUMAN MICHELSON.

PIEGAN TALES OF EUROPEAN ORIGIN. — From some recent work with the Piegans, it appears that they have incorporated a fairly large body of European tales in their folk-lore. However, they are fully conscious of the fact that these tales are European in origin. It is of the highest importance that they claim that some of these are old, and some only recently acquired. A few are not specified as regards age. Tales which are said to be old are "Seven-Heads," "Rabbit runs a Race with Turtle," and "Big Fool and Little Fool." Tales only recently acquired are "Cinderella," "Blue-Beard," and "Jack and the Beanstalk." Tales whose dates are not stated are "Joseph and Jacob: How his Brothers sold him to the Egyptians, the Seven Fat Cows, the Seven Lean Cows, and the Four Ears of Corn;" the interminable adventures of "Little-John" and "Anthony."<sup>1</sup>

TRUMAN MICHELSON.

THE HAWAIIAN HULA-DANCE. — In the death in August, 1915, of Nathaniel B. Emerson, M.D., the territory of Hawaii loses one more of that older generation of native-born foreigners who knew from childhood the language and the people of old Hawaii, and interested themselves in its ancient lore. Dr. Emerson was a constant student of Hawaiian folk-lore. In 1898 he translated the "Hawaiian Antiquities" collected by David Malo in the thirties; his translation of the myth of the volcano goddess, Pele, and her sister Hiiaka, appeared just before his death; and in 1909 a study of the Hawaiian *hula*-dance was published as Bulletin 38 by the Bureau of American Ethnology in Washington. The *hula*, in its ancient and classical form, is analogous to the Japanese *Noh* dances and to other like institutions throughout the South Sea Islands. It was conventionalized into a real school of dramatic art. The object of this note is briefly to outline the facts collected by Dr. Emerson from the old Hawaiians about these ceremonial dances, as the practice and tradition have survived into modern time.

A *hula* performance consisted in a series of dramatic dances accompanied by song, sometimes by rhythmical instruments. It was given under the

<sup>1</sup> The informant had forgotten the names of these last two. I have supplied them, as the tales correspond extremely closely to the Fox stories of *Piticā*<sup>1a</sup> (= Petit-Jean) and *Ātŵān*<sup>a</sup> (= Antoine) (see *American Anthropologist*, N.S., vol. xv, p. 699).

patronage of a chief, often to celebrate some event, like the birthday of a son. It was dedicated to some god, generally to Laka, the goddess of co-ordinated movement, and was bound under a strict decorum to rigid ceremonial conventions. Nevertheless it was democratic, in that any one who had mastered the technique of the *hula* might organize a company, seek a patron, build a dance-house (or *halau*), and conduct a performance, the success of which depended upon the real skill of its rendering, and was a true bid for popular applause, at the same time that it was strictly censored by other experts who acted as critics. It offered opportunity for individual initiative; for each master of the *hula*, though held closely to convention for his technique, might introduce innovations or invent fresh combinations. *Aohe pau ka ike i ka halau* ("Think not that all wisdom lies in your dance-house"), runs the proverb.

The *hula* company might consist of several hundred persons, men and women, boys and girls, with a retinue of followers to secure and prepare the food-supply. These were organized into a small community governed by the *hula*-master and his under-officers. They erected a new dance-house during the rehearsal period, and dedicated it to the goddess who was to inspire the dance, whose altar and emblem were set up within the hall. No one entered without the password or "call-song" (*mele kahea*), and the answering song from within; no one joined the company without first offering a prayer at the altar. All were subject to the *hula*-master. Assisted by his colleague, called the "prop," he trained the performers and determined the style for each dance. He was responsible for the business management, acted as intermediary with the gods, and imposed the fines for breach of discipline. Two under-officers chosen by the student-body from their number collected these fines, performed ceremonial duties, and called off the dances. Two others chosen in the same way acted as aspergers to sprinkle all who entered the dance-house with sea-water and red earth, preserve order, and each day "feed the altar" with a fresh bowl of *awa*. Throughout the whole time of rehearsal there were required an ascetic abstinence and frequent bathing to keep the body pure for the habitation of the goddess. Transgressions were punished by fines of pig or of *awa*. As the time drew near for the performance, these restrictions became more rigid. All must go out with head covered and speak to no one; for the goddess was now taking possession of the worshipper "to inspire him in all his parts and faculties, — voice, hands, feet, whole body." On the night before the ceremony all bathed naked, then returned to the hall and danced for two periods before they slept. At daybreak a black pig was dedicated by laying on of hands; and while the feast was cooking, the hall was freshly decorated with vines and flowers sacred to the gods, and the altar rebuilt. At the feast which followed, all partook ceremonially, for this was the *ai-lolo*, the "eating of the brain" of the goddess. Once more the master exhorted his pupils to take heed and retain in the memory all that had been taught them. Then came the costuming, which required a ceremonial song for each part, — anklets, skirt, and wreaths for head and neck. Clearly the training for the *hula* included some valuable lessons in self-restraint, religious dependence, and group action, which had a directly educative value.

The real test of the training now came in the public performance which followed. It consisted in a series of dances chosen from a not very varied

repertory, the significance depending upon the grace or passion of the rhythmical rendering and upon the novelties hit upon by the *hula*-master. The company was divided into two parts, — the older and heavier, called *hoopa'a* ("the steadfast"), to carry the accompaniment (either vocal alone, or vocal and instrumental); and the *olapa* ("the agile") to perform the steps; but this distinction did not always hold. Accent upon the rhythm was the essential thing in the accompaniment. David Malo, the Hawaiian antiquarian, mentions only nine forms of *hula*. Dr. Emerson describes twenty-five, thirteen of which are accompanied by an instrument, generally some device for marking time. Three kinds of drum appear, two rattles (the gourd and the split bamboo), and four forms of concussion, as against two vibratory instruments and those of the simplest, — the "nose-flute" and jew's-harp.

From these instruments some of the dances derive their name; others, from the region where they originate or the story they tell. Tradition still keeps alive the thrill of excitement with which the Hawaiians some four hundred years ago heard for the first time the beating of the great *pahu* drum as the canoes of the pleasure-loving chief who brought it from the south passed along their coasts. One dance is explained by an episode in the myth of the goddess Pele. On the journey to fetch Pele's lover, Hiiaka sees the ghost of a maimed woman dancing and singing on a rock. In pity she throws her a *hala*-fruit, which the ghost eagerly holds up to smell as she sings her song of thanks. The dancers therefore bend their arms in this dance to represent the maimed ghost, and the song celebrates the attributes of Pele. The mimetic animal dances of plover, shark, dog, and pig, evidently express emotional ideas of which these animals are the conventional and concealed symbol. In one dance, puppets appear worked from behind, whose characters — that of a big braggart, a lean smart man, and their two lady-loves — suggest European analogies; their realistic action, too, is unlike Hawaiian tradition, but the natives claim for them an ancient origin. So each dance has its tradition, although more than one song may be sung to the same dance provided only that the emotional tone be similar. For example, a modern song in honor of the late King Kalakaua is sung to a dance originally belonging to an ancient hero. The dances, too, may vary in make-up. The same dance may be done by an individual or by a group to the number of hundreds. The singers and dancers are not always differentiated. Both sexes take part, sometimes dancing separate dances, sometimes together. The *hula*-master, therefore, is to be guided by his own taste and the resources of his particular company in making up his programme. The master also sets the emotional style of delivery. Some songs are of a sacred and dignified nature, celebrating the fame of ancient heroes; others of a lighter character are love-songs; of still lower rank are those sung in sport or derision. So the style must vary to suit the mood. Dr. Emerson distinguishes the *koi honua*, or common style, from the bombastic, in which the voice is choked to a guttural in rendering violent emotion; and the *hoaeae*, or sentimental, for certain love-songs. In the *olioli* the characteristic vibratory trill upon the vowel-sounds *i* and *e* becomes more frequent, as in ceremonial wailing.

So far as the pupils are concerned, the gestures of the dance and the words of the song are imposed from without. The master teaches first the gestures, then the accompanying words, but not the idea they interpret.

The classical dances celebrated the deeds of some demigod or hero by dramatizing an incident of his life in rhythmical posturings especially designed to call up particular emotions. But the dramatization was not realistic: it analyzed the story through a strictly conventionalized series of symbols. Not only hands and feet, but the head, face, and body, must be trained into appropriate and expressive co-ordinated postures. Thus the undulatory movement of the outstretched hand, Emerson tells us, "represents progress either walking or travelling;" the hand turned perpendicularly marks a precipice in the way, which is climbed by an upward lift of the arm and inclining of the hand. Under the figure of the precipice and its climbing, however, lies an emotional idea or passion of which this is the symbol, and which forms the real subject of the dance. Without a recognition of this double symbolism, the *hula* technique can by no means be understood. As the gestures, so the words, convey a second meaning. A pretty description of natural scenery, rich in specific local coloring and in allusion to ancient myth, may veil a passionate love-episode, a compliment to some chief, or a taunt of derision. Because of this artificial form of innuendo, many of the songs quoted by Dr. Emerson are to-day unintelligible without a key. Many depend not only upon knowledge of an historical allusion, but upon some specious analogy, either of sound or of image, which carries the trick of punning and metaphor to a very high pitch, and makes an art of riddling. For example, a certain plant, the *noni*, is used to produce a red dye: so, when the unsuccessful suitor of the volcano goddess wishes in revenge to ridicule her inflamed eyes, he sings about a woman pounding *noni*. This hidden symbolism has a social significance among natives of the South Sea as well as of the Hawaiian Islands. To conceal the mind from the common people by veiling language under metaphor is a mark of rank, — only the chief can detect the true interpretation, — hence the Polynesian stories of riddling-contests which suggest analogies with Greek folk-lore. Dr. Emerson thinks this excessive artifice of language, shown also in the word-linking and other plays upon words which make up the verse form, belongs to a period of deterioration from an older and purer art, where the appeal was more direct.

The volume contains a full description of the general form of each dance, with its accompanying instrument, and a detailed account of the ceremonial to be observed. It prints authentic texts, with translation and notes, of the songs sung to each dance. The subject of Hawaiian music, the theory of gesture, and of emotional style, has received more general treatment. A special study of these elements is much to be desired. It looks as if the dance were made up, like a sign-alphabet, of conventionalized physiological reactions to special emotional suggestions, perhaps to the excitation of rhythmical beats. Added to this, the ready play of metaphor in the Polynesian fancy, stimulated by the desire to aggrandize social rank, has imposed the literary form of the accompanying song, and no doubt modified both gesture and symbolism.

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PRESENT-DAY SURVIVALS OF ANCIENT JEWISH CUSTOMS. — The Folk-Lore Society of Missouri is naturally concerned with the various customs